

# JEWELRY

THE ART OF THE GOLDSMITH  
IN CLASSICAL TIMES



THE METROPOLITAN MUSEUM OF ART





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THE ART OF THE GOLDSMITH  
IN CLASSICAL TIMES

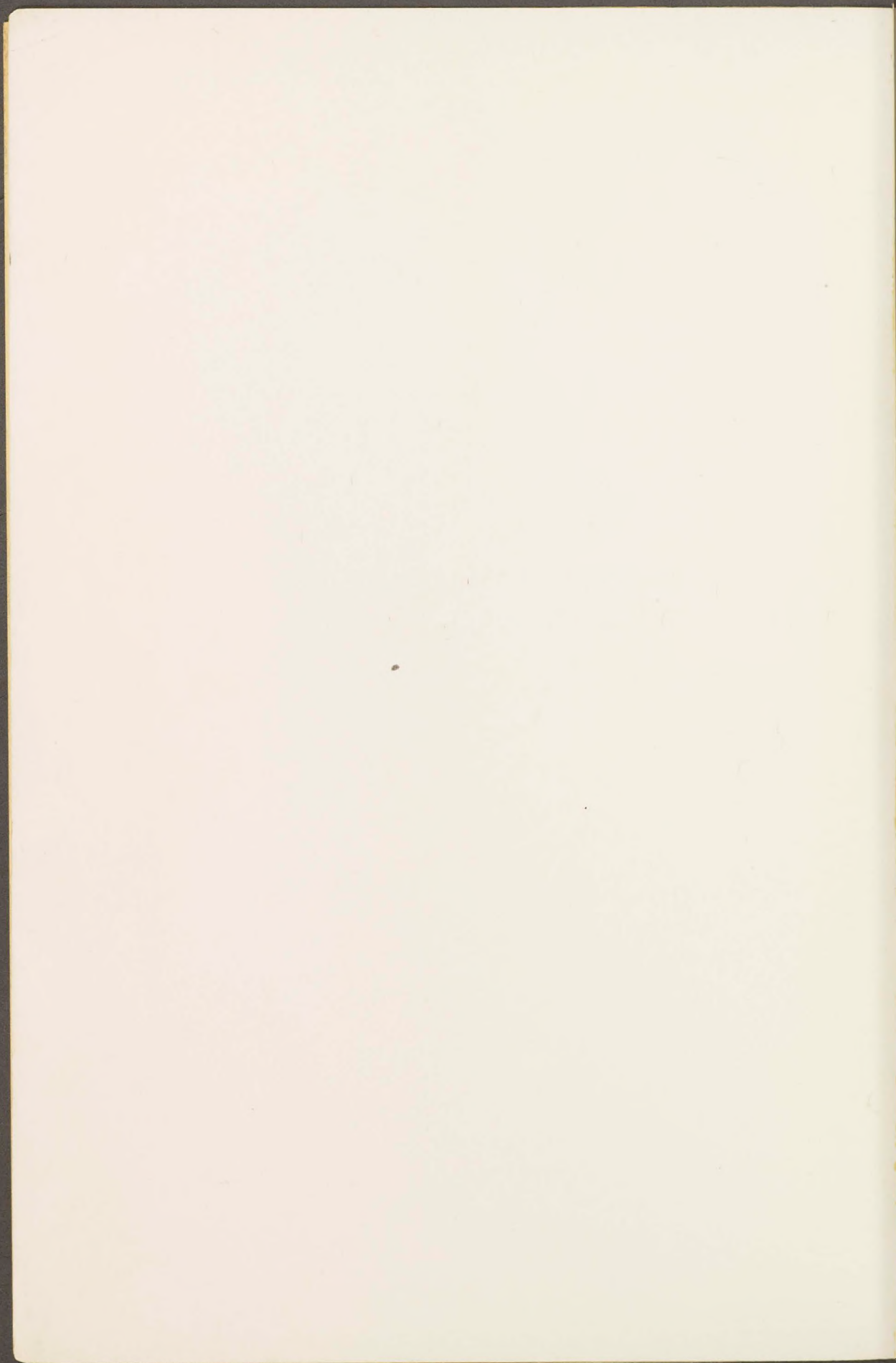






Plate I

NECKLACES AND A PAIR OF EARRINGS, ROMAN AND LATE GREEK PERIODS

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THE METROPOLITAN MUSEUM OF ART

# JEWELRY

THE ART OF THE GOLDSMITH  
IN CLASSICAL TIMES

AS ILLUSTRATED  
IN THE MUSEUM COLLECTION

BY  
CHRISTINE ALEXANDER

NEW YORK

1928

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12/94

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## CLASSICAL JEWELRY

**J**EWELRY was much prized by the women of classical antiquity, as we learn not only by the quantity which has survived but from the evidence of literature and art. The *Odyssey* has a glowing picture of the gifts with which

the suitors tried to overcome the reluctance of Penelope: "Brooches, twelve in all, fitted with curved clasps; a chain, cunningly wrought of gold and strung with amber beads, bright as the sun; a pair of earrings with three clustering drops, and a great grace shone therefrom; a necklace, a jewel exceeding fair." Goddesses and women as represented in statues, vase paintings, mir-

rors, coins, etc., commonly wear one or more trinkets. In general the use of jewelry among the Greeks was much more restricted than in Etruria, Cyprus, or Rome, both by reason of the comparative poverty of the Greeks and because of their preference for simplicity. The wearing of jewelry by men was not countenanced by the Greeks, though it was common in Cyprus, as is shown by statues in Gallery K 5. In a scene on a vase in Munich, the henchmen of the Egyptian Busiris wear earrings, the

mark of the foreigner. Xenophon quotes one of the ten thousand Greeks as saying, "This fellow has nothing to do with . . . any part of Greece at all, for I have noticed that he has his ears bored, like a Lydian's."

In forming an impression of Greek jewelry it is needful to recall that here, as in sculpture, an important part was played by color now missing, and to supply in imagination some of the polychrome effect which so embellishes Egyptian work. In the intricate objects of the fine period as we now possess them, the gold is unrelieved except for its own effects of light and shade.

There remain, however, traces of color which, though not lavishly applied, accented the composition and added greatly to the splendor of the whole. Representations of earrings in their original gay colors are to be seen on a series of statues found on the Akropolis at Athens, which have retained much of their paint.

The goldsmith's art reached a remarkable development in Mycenaean times, and some of the ancient tradition survived the dark ages which followed.



WOMAN WITH MIRROR  
FROM A TOMB PAINTING AT CAPUA  
*Jahrbuch des deutschen arch. Inst.*, XXIV  
(1909), pl. II, 2

## THE METROPOLITAN MUSEUM OF ART

But the story of Greek jewelry proper begins in the eighth to seventh century B.C. In Etruria, too, at this time an extreme delicacy of technique was evolved. In the sixth century jewelry was freely worn, but little has survived from this period. In the fifth century goldwork shows a development parallel with that of contemporary arts, and the fourth century, which marks the decadence of vase painting, saw no deterioration in the goldsmith's art; indeed, much of the best work dates from this time. With the Hellenistic period and the conquests of Alexander in the East, precious stones came into far more general use than formerly, and brought with them an inevitable decline in the quality of workmanship. Under the Roman Empire the technique is no longer painstaking and effects are secured chiefly from the color of stones and metal. Etruscan jewelry of this period shows the luxury-loving nature of its wearers, being comparable in workmanship with the Greek, but inclined to overelaboration of design.

The processes of hammering, casting, repoussé, chasing, engraving, welding, and soldering were used in classical jewelry. In the eighth and seventh centuries B.C., the technique of granulation (the fastening of minute globes of metal to a background of the same material) reached its highest degree of perfection. This gradually became less general and its place was taken during the fifth and fourth centuries by filigree, i.e., the similar use of fine wires. In this period complex structures were built up of small bits of gold soldered together. The gold is of higher carat and thinner than is now considered suitable, and the ornaments are accordingly frail. The small figures used as pendants or subsidiary ornaments are usually solid; the hollow figurative terminals are, in the Greek period, modeled free-

hand by the repoussé method, rather than beaten into moulds, as is indicated by their variety and the spontaneity of their design. Types of adornment were much what they are today: necklaces, earrings, bracelets, pins, diadems, and rings.

The collection of classical jewelry has been placed together in Gallery K 4. Some of the finest pieces have been selected and arranged in Case M, including an earring of rare beauty in the form of a Siren, a tomb-find from Madytos, a group of ornaments from South Russia, and a number of necklaces and other trinkets. Earrings are shown in Case C, and in Case L jewelry of the Roman period. Cases F, G, J, K are given over to the jewelry of the Cesnola Collection from Cyprus, and Etruscan ornaments are shown in Case A. Of the finger rings described in the following pages, some are in this room while others are embodied in the gem collection and are therefore in the period rooms of Wing J. The silver utensils from Cyprus and Boscoreale in Cases B, E, and H are not included here. Descriptions of them are to be found in the Handbooks of the Cesnola Collection and of the Classical Collection.

This booklet is intended for the use of visitors to the gallery. It may be also that workers in gold and silver will find suggestive material in the illustrations. All of these are reproduced in approximately actual size except where otherwise noted. In these cases the detail is so fine as to require enlargement. Unless some other material is mentioned, the objects are of gold.

The drawings, Nos. 33, 36, 55, 78, 107, are by Lindsley F. Hall; the color photography is by Arthur Jaffé.

Useful books for the student and designer are the British Museum Catalogues of Jewellery and of Finger

## CLASSICAL JEWELRY

Rings, by F. H. Marshall; *Geschichte der Goldschmiedekunst*, by Rosenberg; and a monograph on earrings by K. Hadaczek entitled *Der Ohrschmuck der Griechen und Etrusker*. A concise account of the whole subject is given in Fowler and Wheeler, *Greek Archaeology*, chapter V. Many gold and silver ornaments found in South Russia are published in *Antiquités du Bosphore cimmérien*, reëdited by S. Reinach, and in Minns, *Scythians and Greeks*. An

article by Densmore Curtis on granulation is published in the *Memoirs of the American Academy at Rome*, vol. I. The account given in C. R. Williams, *Gold and Silver Jewelry and Related Objects* (The New York Historical Society), of the techniques in use by ancient jewelers is one of the fullest and most practical to be found; the illustrations there given, some of them greatly enlarged, are invaluable to the student and the craftsman.



## NECKLACES AND PENDANTS

NECKLACES were highly valued as a means of adornment in ancient times. The legendary queen Eriphyle was said to have sent her husband to his death for the sake of a necklace; temple inventories, for instance those at Delos, contain descriptions of splendid necklaces which were the property of goddesses. The women on Athenian vases usually wear simple strings of beads, often close about the throat; in Cypriote and Italic representations they often wear two or even three of these trinkets. A lady so adorned, from a tomb painting at Capua, is shown on page 1. Strings of beads were worn in all periods; in the fifth and fourth centuries the characteristic type is the woven gold strap with a multitude of small pendants; in the Hellenistic period chains of wire links, often strung with colored beads, are used with animal-head terminals; in Roman times colored beads are the chief feature.

### I. STRINGS OF BEADS

The most natural form of necklace is the string of beads, and this was worn from the earliest to the latest times. The beads had a great variety of forms: they were of gold—often decorated with granules or filigree—or of semiprecious stones; they may be in the shape

of animals, vases, medallions, or crescents. The arrangement of the beads in the necklaces shown here is not necessarily original. An early example of

the seventh to sixth century, from Cyprus, No. 3 on color plate III, is composed of tortoiseshells of carnelian and agate, alternating with gold plaques with frogs in relief. Further examples of the colorful and rather heavy Cypriote necklaces of the fifth to fourth century are the strings of gold and carnelian in No. 1 and color plate III (top). A little bronze dancer from Cyprus illustrated on this page has such a necklace fitted closely about her throat. Gold beads grouped with central pendants, one an amphora and one a gorgoneion, also of the fifth to fourth century, are shown in No. 2. These Cypriote ornaments are exhibited in Case G. An exquisite example of early Etruscan taste, eighth to seventh century B.C.

(Case A), is the string of beads, disks, and crescents, No. 3, in which the interstices of the pattern are filled with amber. A large bead, No. 7, perhaps from a necklace, of archaic Greek or Etruscan workmanship, showing the use of coarse granules with a guilloché pattern round the middle, is in Case M. The strings of gold beads with vase-shaped pendants, Nos. 4 and 5, in Case M, are of the fourth to third century



BRONZE MIRROR  
SUPPORT FROM  
CYPRUS

## THE METROPOLITAN MUSEUM OF ART

and are similar to the contemporary necklaces with plaited straps, described below. No. 5 is said to be from Cumae. Pearls and granulated gold beads, with filigree central ornament, are combined in the Hellenistic necklace shown in No. 6 (Case M). The pendant, once attached to the filigree, is now missing. Color plates I and IV show the use of colored beads in Roman times. Agate, carnelian, plasma, amethyst, and garnet are combined with gold and glass beads in effective compositions. The filigree cylinder, No. 4 on color plate IV, was probably part of a necklace.

### 2. WITH PLAITED STRAPS

Straps of plaited gold wires came into vogue in the fifth century and continued into the third. The characteristic form is the strap with many small pendants of vase or spear-head shape. Medallions, beads, and tassels were also used. The finials are usually decorated with filigree and are admirably designed. In No. 15 the pendants are about eighty in number, and are attached to the strap with fine chains, the junctures being masked with disks, ivy leaves, and rosettes. Each petal of the rosettes is outlined with wire, and was once filled with blue enamel, which is visible on the disks and leaves as well. The finials have palmette designs, with two rings for fastening. The details, Nos. 8-14, show some of the endless variations which were carried out in the necklaces of this type. The clasps form an integral part of the composition in each case and are very carefully de-

signed. The illustration on page 1 shows a lady from a tomb painting at Capua, who is wearing such a necklace and surveying the effect in a mirror. No. 16 shows another way of using the plaited strap. Two straps are passed through a bead; a similar bead is strung on each end, which then divides to form a tassel-like finial. No. 17 is an enlarged detail of the same necklace. The beads are of gold and decorated with filigree spirals and palmettes; the pendent flower buds on the tassels are made



ETRUSCAN MIRROR

Gerhard, *Etruskische Spiegel*, I, pl. LXXXIII

of separate petals soldered together, the sutures covered with corded wire. In No. 18 the strap is used with a central medallion, on which is embossed a head of Dionysos, No. 19. A finer strap hangs from this and is caught up in several places by disks with filigree rosettes, No. 21; tassels with flower buds hang from the junctures. The terminals, No. 20, are decorated with filigree palmettes.

### 3. WITH ANIMAL FIGURES

Animal heads, and even whole figures, occur as the finials of necklaces. In Hellenistic times they became very popular and chains took the place of the earlier plait-work. Colored beads were often strung on the chains. No. 23 is a beautifully worked example from Cyprus (Case G) with lions' heads set into long filigree collars, and a clasp formed of wires and a filigree rosette. Lions' heads are used for the plaited rope, No. 24 (Case M), and on the chain, No. 22 (Case A). No. 25 has dolphins as terminals, with colored beads in calyx

## NECKLACES AND PENDANTS

mounts forming a part of the chain (Case M).

Pendants of animal form, which may have been worn about the neck, are shown in Nos. 30-32. No. 31 is a silver ram's head of fifth-century style, carefully modeled in a manner characteristic of contemporary sculpture (Case M). The seated sphinx, No. 30, from Cyprus (Case G) is embossed on a thin gold plate. A curiosity of technique is the combination of actual granulation with a punctuated surface meant to imitate it.

### 4. CLASPS

Numbers 26-28 (Case M) are clasps which may have formed parts of neck-

laces or diadems. They are composed of knots, ornamented with filigree and rosettes, and date from the fourth to third century B.C.

### 5. BULLAE

Bullae were extensively used by the Etruscans, and adopted from them by the Romans. They served as amulets, the gold case containing a charm, and were worn on the arm as well as about the neck. The drawing of an Etruscan bronze mirror on page 6 shows bullae thus worn. The bulla, No. 29, of about the third century B.C., has a stamped design of a man between two genii.

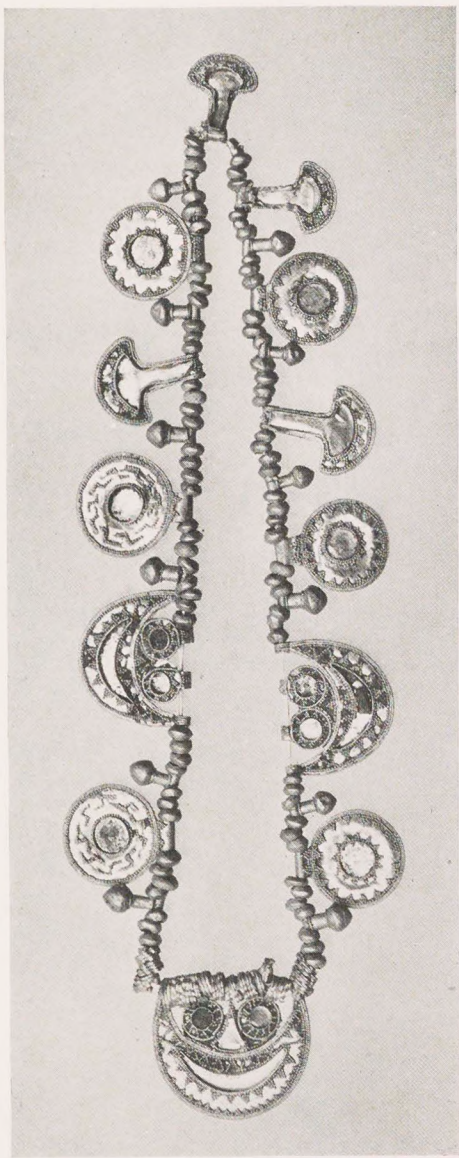


1



2

NECKLACES FROM CYPRUS



3

ETRUSCAN NECKLACE  
EIGHTH TO SEVENTH CENTURY B.C.



4



5



6



7

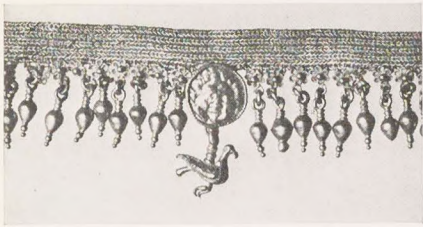
STRINGS OF BEADS



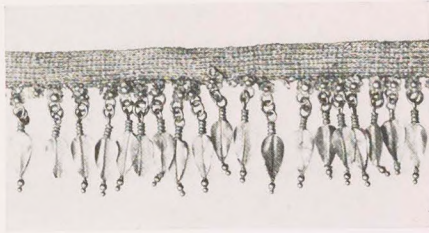
Plate II

EARRING, GREEK, FOURTH CENTURY B.C.  
SAID TO BE FROM TARENTUM

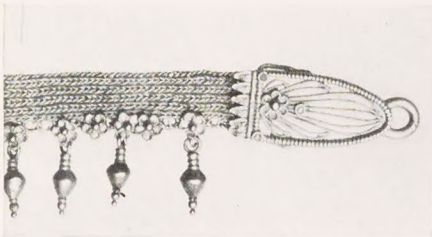




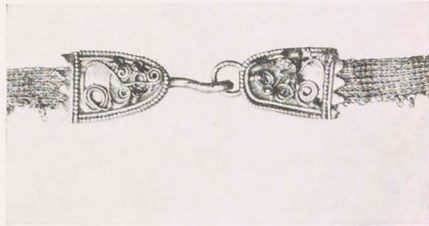
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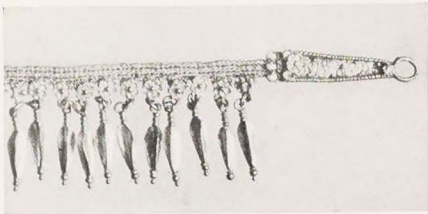
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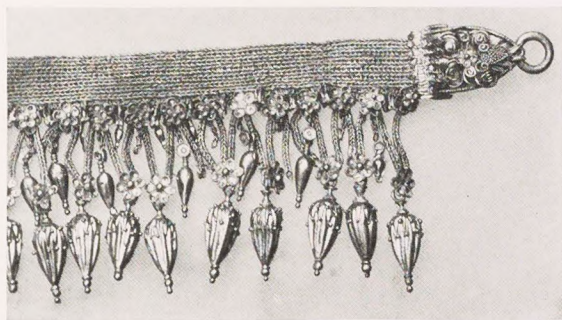
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12



13



14

DETAILS OF NECKLACES WITH PLAITED STRAPS



15

NECKLACE WITH PLAITED STRAP AND BUD-SHAPED PENDANTS

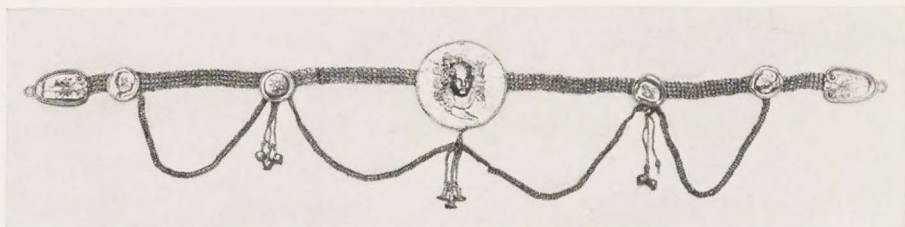


16



17

NECKLACE WITH PLAITED STRAP AND TASSEL-LIKE FINIALS



18



19

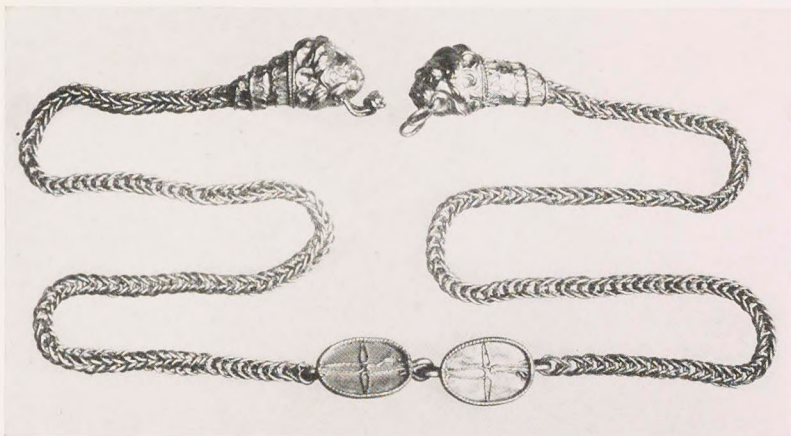


20



21

NECKLACE WITH PLAITED STRAP AND CENTRAL MEDALLION



22



23



24



25

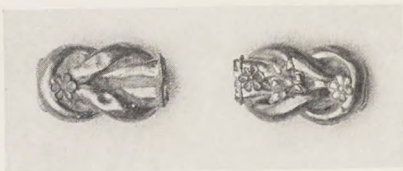
# NECKLACES WITH ANIMAL TERMINALS



26



27



28

CLASPS



29



30



31



32

BULLA AND PENDANTS



## EARRINGS

**E**ARRINGS were the favorite ornaments of antiquity and have survived in great numbers. They had manifold forms, the chief types being the disk, the spiral, the boat-shaped, the disk and pendant, the type with a figure used as a pendant, and the hoop. Earrings a *baule*, shaped like a cylindrical coffer, were an Etruscan development.

### I. DISK EARRINGS

The sort of earring most commonly seen on archaic monuments is the simple disk. This type remained the favorite, in Athens at least, until well into the fifth century, though surviving examples are extremely rare. A statue of a girl found on the Akropolis, illustrated on page 24, shows a disk earring worn against the lobe of the ear. Nos. 34 and 35 (Case G) are front and back views of an earring found in Cyprus, probably of fifth-century workmanship. The disk is covered with coarse granules, and has a socket at the back so that it could be fastened with a stud passed through the ear. The splendid archaic Etruscan ornament shown in the drawing, No. 36 (Case M), was probably worn in the ear. The central rosette is surrounded by lions' heads and two bands of smaller rosettes,

the whole exquisitely worked. At the back is a tube which might pass through the lobe of the ear, with a hoop to receive a pin. The drawing is enlarged, as the detail on the original is so fine that it can scarcely be seen without a magnifying glass.



HEAD OF A YOUTH, FROM CYPRUS

### 2. SPIRAL EARRINGS

Earrings in spiral form were suspended from a ring or worn as pendants to a disk. Sometimes the spiral was made to pass directly through the lobe of the ear, as in the Cypriote statue of a boy illustrated on this page. Spiral

earrings were worn as early as the eighth or seventh century B.C. and continued in vogue until the third. In the fifth and fourth centuries the ends were often decorated with human or animal figures, notable examples being the great gold-plated earrings from Cyprus, Nos. 38, 39, 42. In No. 39 the terminal is formed by two monsters, side by side, surmounting a rosette, the petals of which were probably filled with colored enamel. Nos. 38 and 42 have a monster's and a lion's head, respectively. Three fine spirals are shown in Case C: a seventh-century elektron pendant, No. 41, with flat rosettes at the ends; and two gold-plated bronze spirals, one of elongated form, No. 46,

## THE METROPOLITAN MUSEUM OF ART

decorated with balls and coarse granules, the other, No. 43, ending in filigree collars and pyramids of balls. The elektron pendant of an earring, of the seventh to sixth century B.C., No. 40 (Case M), is of Italic workmanship,



COIN OF PHENEOS

decorated with balls, human heads, and patterns of fine granules. Another Italic example, of the seventh to sixth century B.C., No. 47 (Case M), is said to be from Tarentum. It is composed of a plain tube, which passes at the end through a larger tube decorated



COIN OF HERAKLEIA

with fine granular work. The ends are roughly modeled lions' heads. It may have been an earring or a hair ornament. No. 37 (Case C) is a gold-plated archaic example, of plain design.

### 3. BOAT-SHAPED EARRINGS

This shape goes back to the Bronze Age. In early times it was of simple form, but it grew more elaborate as time

went on, and in some fourth-century examples the boat-shaped motive becomes only an accessory. It went out of vogue with the Hellenistic period, but survived into later times as a flattened crescent. An early form from Cyprus, dating from the late Bronze Age, is No. 45 (Case F). The shape is simple, the elongated ends overlapping as they pass through the ear. The archaic example from Naxos, No. 44 (Case C), still has the elongated form, with one end prolonged to make a hook. The two drops are decorated with filigree spirals and embossed spikes. No. 54 (Case F), an archaic example from Cyprus, has a pendant in the shape of a nail-head, cast solid with the body. No. 49 (Case C) also has an added pendant, this time in the shape of a flower bud. The "boat" is adorned with embossed spikes, and three rosettes are used to cover the necessary junctures. Further variations of the type are Nos. 50 and 53 (Case F) from Cyprus and the Etruscan example, No. 52 (Case C): one has a lobed body, with a filigree rosette on each section, another is formed by a garnet set in sockets, the third has a pyramid of balls. These date from the fifth to third century B.C. In No. 48 (Case F), which is also from Cyprus, the boat shape has been modified into a flattened crescent, ornamented with a filigree pattern. A further adaptation is the Etruscan earring, No. 51 (Case C), which was worn against the lobe of the ear. Some of these earrings are very large and flamboyant, for instance, the similar pair in Case C, which measures  $2\frac{1}{8}$  inches in length. In the fourth-century trinket, No. 55 (Case M), from Madytos on the Hellespont, the Greek jeweler has made use of nearly every process at his command. The drawing is twice the size of the original, the delicacy of the work being such that it hardly can be

## EARRINGS

appreciated without enlargement. Types 3 and 4 have been combined. The concave disk, which has a hook at the back for attachment, is decorated with filigree and granules, with central rosette. The "boat" suspended below has a granular pattern and is surmounted by three figures, one of them playing the kithara. Below is a series of pendants, with rosettes and disks masking the junctures. No trace remains of the colors which presumably were added. The modeling of the figures and the treatment of the filigree wires are cursory, but the wealth of detail produces a texture which is exquisitely varied. The corded wire which retains the figure at the right of the disk shows where the piece was repaired in ancient times. A woman wearing an earring of this pattern appears on the coin of Pheneos shown on page 20.

### 4. EARRINGS WITH DISK AND PENDANT

Earrings formed by a disk with one or more pendants attached were worn from the sixth century on. The earring with disk and pyramidal pendant shown in color plate II is an example of this type at its best. The disk, which has a hook attachment at the back, is ornamented with filigree and has a lion's head in the center. The pendant, of pyramidal form, has a filigree pattern, and rosettes at the three corners. A larger rosette masks the links with which the pendant is hung. Abundant traces on the original served as a guide in restoring the color. The Athena on the coin of Herakleia, shown on page 20, is wearing such earrings. In No. 59 (Case G), from Cyprus, about fourth century B.C., the pendant is conical and surmounted by a female mask. Small pendants hang from chains on each side. A comparison with

the one just described gives an idea of what the colors may have been. Nos. 56 and 57 (Case C), which date from the fourth to third century B.C. and are said to be from Italy, are covered with filigree and granulation. The pendant of the former is in the shape of a krater with volute handles. In the Hellenistic example from Cyprus, No. 60 (Case G), the disk and long drop-shaped pendant are coated with gran-



ETRUSCAN MIRROR

Gerhard, *Etruskische Spiegel*, III, pl. CCXLIII

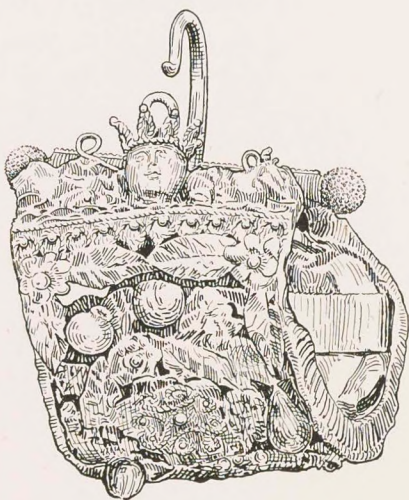
ules, and rosettes are added. A survival of the type in Roman times, said to have been found in Sidon, is seen in No. 58 (Case C). The disk is flower-shaped and the triple pendant set with garnets. Further examples are on color plates I and IV.

### 5. EARRINGS WITH FIGURE PENDANTS

The figures of human beings, animals, and monsters came into fashion as pendants to earrings in the fifth century B.C., became very popular in the fourth, and survived into Roman times. The endless variety of these minute sculptures, which in the best period are often modeled with the greatest care, presents a fascinating study. The fig-

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ure of a siren, No. 61 (Case M), is one of the most charming products of the ancient jeweler's art. She holds a kithara and a plektron, and stands on a tiny plinth. The feathers on her legs and wings are carefully indicated by chasing, and the surmounting palmette gives the feeling of organic growth conveyed by the marble akroteria of the period. The palmette is intended to



33

ETRUSCAN EARRING

cover the lobe of the ear, the hook for attachment being preserved at the back. The illustration is enlarged. Another example of fine modeling on a small scale is the figure of Eros from Rhodes, No. 62. Two pairs of these trinkets are shown in Case C, just alike in general conception, but with minor differences which give life and variety. The modeling is more developed than that of the siren, placing them in the fourth to third century B.C. They are carefully finished, front and back, so that the swinging of the ornament with the movements of the wearer's head disclosed no imperfections. Other variations of the Eros figure of the Hellenic

period in Case C show him striking upon the strings of a musical instrument with a plektron (No. 63) and holding a torch (No. 64). A late survival of the type, in the Roman Imperial period, is seen in No. 67 (Case C). Colored beads are added and the modeling of the Eros is sketchy. No. 68 (Case C), of the Hellenistic period, has a female head as pendant, with colored beads hanging on chains at the sides. The disk has been modified into a three-sided affair. In the Hellenistic ornament, No. 65 (Case C), the central pendant is a cock in white enamel, with details of beak, comb, and feet in thin gold. The disk is of modified form, set with a garnet and surrounded by beads, which hang down on each side. Also of the Hellenistic period is the figure of an eagle, No. 66 (Case C). The blurred effect of the granulation is a contrast to the distinctness of earlier examples of this technique.

### 6. HOOP-SHAPED EARRINGS

This form appeared in Italy in the sixth century and was refined in Greece in the late fifth. It became the most popular of the later Greek styles, persisting into Roman times. Heads of animals, monsters, or human beings, usually let into richly decorated collars, formed the terminals. The earring was worn with the creature's mouth touching the lobe of the wearer's ear, as shown on the Etruscan bronze mirror on page 21. The figurative terminals are as a rule modeled free-hand, not beaten into moulds, and are hollow. The lion's head terminal of No. 70 (Case M) has a full mane, and one of the eyes still has its blue glass inlay. The collar is decorated with a filigree pattern, the hoop itself is of wires, spirally twisted. The hinge at the end must have contained a pin, which passed

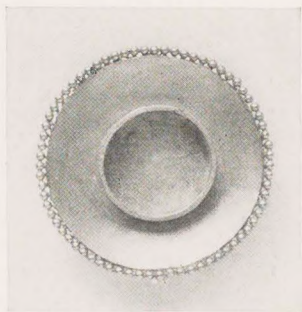
## EARRINGS

through the ear and into a ring which the lion holds in its mouth. Another version of the lion type is No. 69 (Case C). The lion's mane is smoothed back, and the hoop, formed of wires twisted together, passes at the end through the ear and into the lion's mouth. Both lions are probably of the fourth century B.C. Somewhat later in workmanship is the bull's head, No. 72 (Case C), where the shaginess of the brow and dewlap are indicated by chasing. The Erotes of No. 71 (Case C) are of the Hellenistic period. No. 73 (Case C), classed with the hoop earrings for convenience, has the figure of a dove, with filigree wings and a filigree rosette on its breast, in disregard of naturalism. The workmanship is of the fourth century B.C. Color plate III shows a pair from Cyprus with dolphins' heads as finials, and heavy beads strung on the hoop. The flimsy ornament, No. 76, without figurative terminals, was employed by the Etruscans for funerary purposes. The hoop and pendant have embossed patterns in imitation of filigree. The flamboyant earring, No. 74 (Case C), was also for funeral use. The ring is hollow and masked by a shield-shaped plate. From

it hang several pendants, one of them a woman's head. On the shield are embossed knobs to imitate granular patterns, while the granules on the pendants are applied in the regular manner. Its great size (twice that of the illustration) and elaborate design give it a baroque effect which accords with Etruscan taste of the Hellenistic period. It is said to have been found at Rome.

### 7. EARRINGS *A BAULE*

Earrings *a baule*, so called by the Italians because they resemble a cylindrical box or coffer, are an Etruscan type. The workmanship is often very fine, though in some examples the design tends to lose itself in a profusion of ornament. Fruits, flowers, and formal patterns are the usual motives. These trinkets (Case C) are found in tombs of the seventh to sixth century B.C. Nos. 75 and 77, slightly enlarged, have filigree and granular patterns. The drawing shows No. 33 enlarged to twice actual size. Here the shape, that of a round box open at the top and ends, surmounted by a hook for attachment, can be seen. It is loaded with floral decoration in somewhat tasteless profusion.



34



35

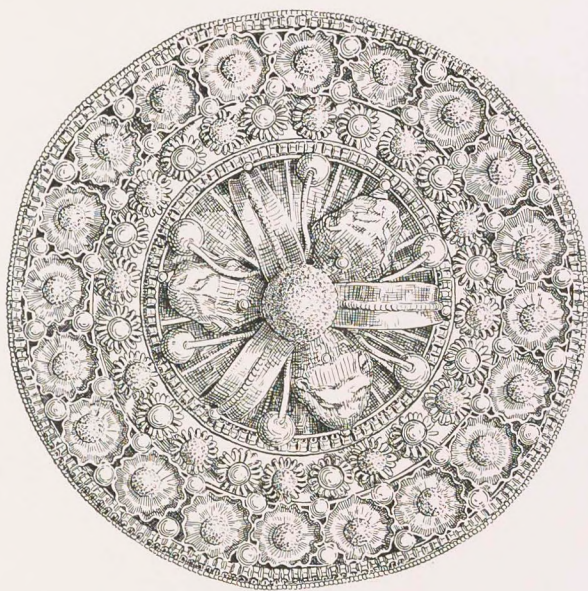


GIRL WEARING AN EARRING

From a statue in the Akropolis Museum, Athens

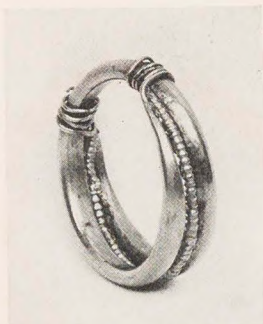
(Photographed from a cast)

#### DISK EARRINGS



36

ETRUSCAN ORNAMENT, PROBABLY AN EARRING



37



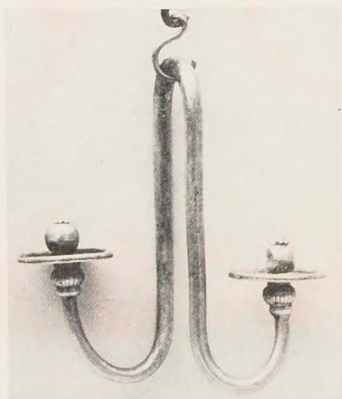
38



39



40



41

SPIRAL EARRINGS



Plate III

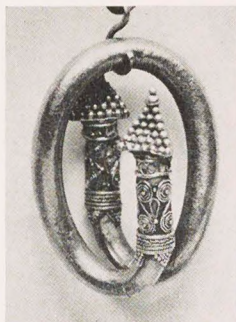
NECKLACES AND A PAIR OF EARRINGS FROM CYPRUS, ARCHAIC TO  
HELLENISTIC PERIOD



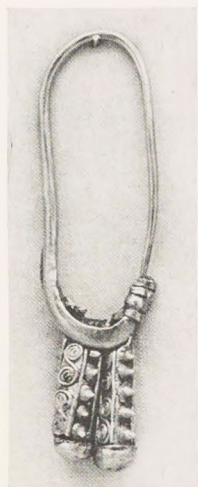
THE UNIVERSITY OF CHICAGO  
LIBRARY



42



43



44



45



46



47

SPIRAL EARRINGS, NOS. 42, 43, 46, 47; BOAT-SHAPED EARRINGS, NOS. 44 AND 45



48



49



50



51



52



53



54

BOAT-SHAPED EARRINGS



55

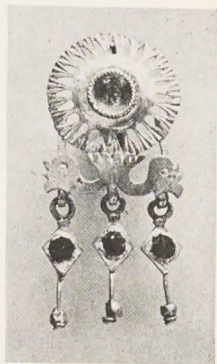
EARRING FROM MADYTOS ON THE HELLESPONT



56



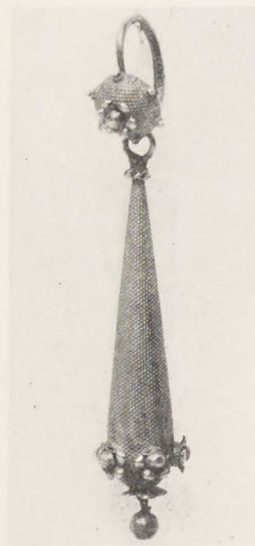
57



58



59



60

DISK-AND-PENDANT EARRINGS



61

EARRING IN THE FORM OF A SIREN



62



64



63



65



66



67



68

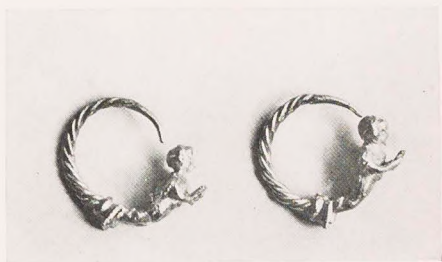
DISK-AND-PENDANT EARRINGS



69



70



71



72

HOOP-SHAPED EARRINGS



73



74



75



76



77

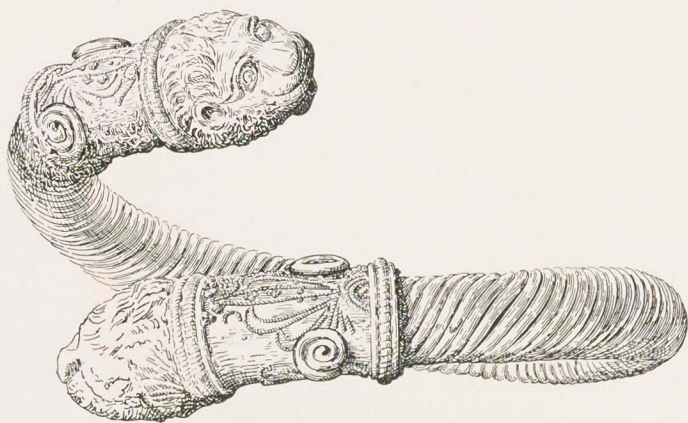
HOOP-SHAPED EARRINGS, NOS. 73, 74, 76; EARRINGS *A BAULE*, NOS. 75, 77

## BRACELETS

**B**RACELETS were worn on either arm, below, and sometimes above, the elbow. A favorite form was the flattened or rounded hoop, or spiral of one or more turns, with serpent or animal-head terminals. The lady in the illustration on page 1 is wearing a spiral bracelet of several turns. The drawing, No. 78 (Case M), shows a silver bracelet of fifth- to fourth-century style. The form is that of a spiral with overlapping ends, finished with lions' heads set on with filigree collars. The hoop is formed of strong wires twisted spirally. In No. 81 the hoop, an incomplete circle, is silver, with gold lions' heads set into gold filigree collars. A flattened band is used in No. 82 with lions' heads carefully modeled. Both lion's-head bracelets (Case M) are of fourth- to third-century workmanship. In the child's silver bracelet of the later Roman Empire, No. 80 (Case L), the overlapping ends are roughly worked into serpents' heads. A dainty Hellen-

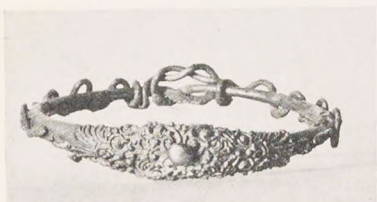
istic example, No. 79 (Case M), said to be from Akarnania, is of silver, with a filigree pattern, and serpents twined about the hoop. The central boss is gold. The objects on page 37 are shown in less than actual size. The silver bracelet composed of heavy links, with bangle in the form of a satyr, No. 84 (shown in Case O of the Fifth Classical Room), is of interest as a piece of sculpture rather than as a trinket. The figure is cast solid and carefully finished front and back with details chased. The attitude and expression of the small woodland creature as he gives himself up to his music show the sensitive realism of the Hellenistic artist at its best.

A Roman bracelet of the Imperial period, No. 83 (Case L), is composed of square plaques divided into cloisons, into which red glass is fitted. The plaques are about an inch and a quarter in width, the illustration being smaller than actual size.



78

SILVER BRACELET



79



80

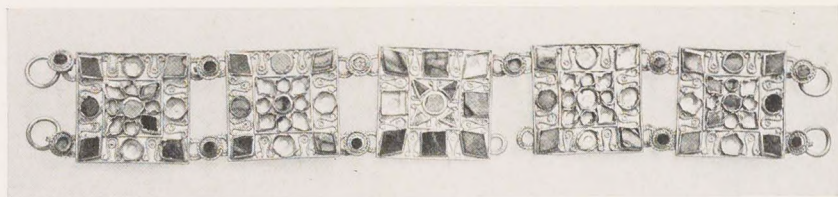


81



82

BRACELETS WITH ANIMAL DECORATION



83



84

ROMAN BRACELET, NO. 83  
SILVER BRACELET FROM OLBIA, NO. 84

## FIBULAE

**F**IBULAE (safety-pins) were used in antiquity to fasten the clothing, as buttons are today. Those which are of gold or silver, rather than of bronze, may be regarded as jewelry. The examples shown here, except the pediment-like brooch, are of the boat-shaped and serpentine varieties, and are Italic.

### I. BOAT-SHAPED FIBULAE

The lady in the illustration on page 1 has fastened her chiton at the shoulder with a boat-shaped fibula. The bow is sharply curved, to permit the gathering in of considerable material. No. 85 (shown in Case E of the Second Classical Room) dates from the eighth to seventh century B.C. The bow is of glass with a pattern laid on in thin gold. No. 87 (Case A) is a dainty pin with rosettes. No. 86 is a fine piece of craftsmanship of about the fifth century B.C., with filigree on the bow and sheath and on the bead which decorates the foot. The shaft of the pin is missing. A crouching lion modeled hollow, with chased details, forms the bow of No. 88 (Case A). The lion is soldered to the sheath which receives the pin. It is of archaic Etruscan workmanship.

### 2. SERPENTINE FIBULAE

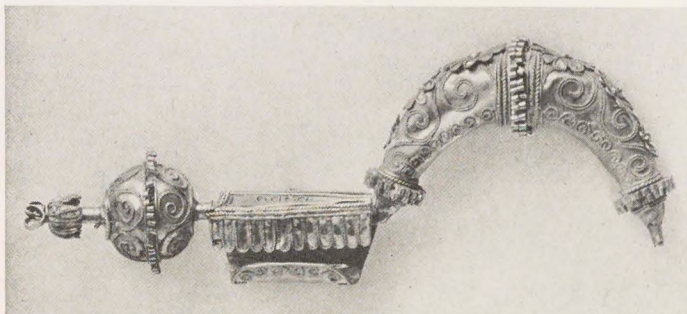
An example of the extreme delicacy in the granular technique achieved by Etruscan jewelers of the seventh to sixth century B.C. is seen in the serpentine fibula, No. 90 (Case M). A conventional procession of animals, marked in very fine granules, occupies the sheath. The bow is decorated with balls, and also has granular patterns. Nos. 89 and 91 (shown in Case E in the Second Classical Room) date from the eighth to seventh century B.C.

### 3. PEDIMENT-SHAPED ORNAMENT FROM A BROOCH

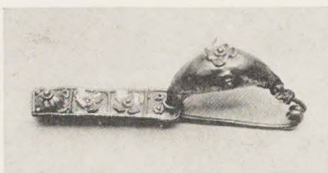
The fine brooch of pediment shape, No. 92 (Case M), is of fourth-century workmanship. It is surmounted by an akroterion and at the eaves are fore parts of pegasoi in the round, with sickle-shaped wings. The modeling is spirited, the details carefully chased. The design both of the filigree patterns and of the brooch itself, together with the delicacy of the work, makes it a charming ornament. On the reverse are the remains of a spring and clasp. The illustration is considerably enlarged.



85



86

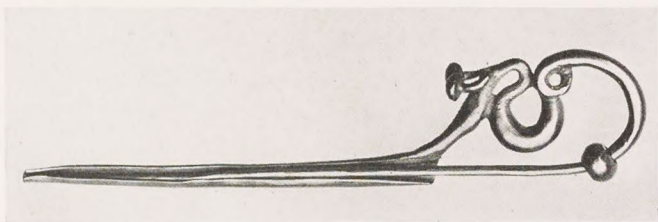


87



88

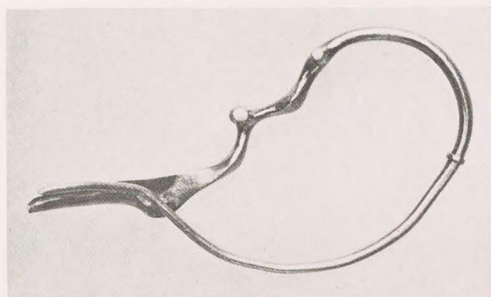
BOAT-SHAPED FIBULAE, NOS. 85-87; FIBULA IN THE FORM OF A LION, NO. 88



89

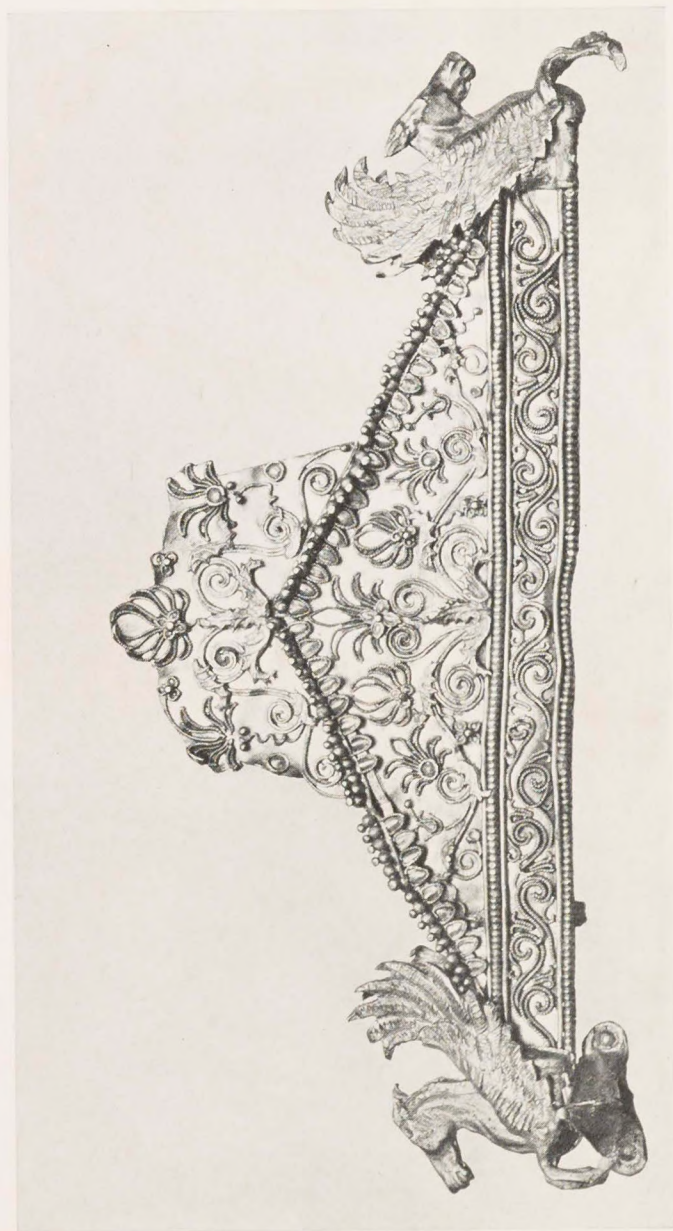


90



91

# SERPENTINE FIBULAE

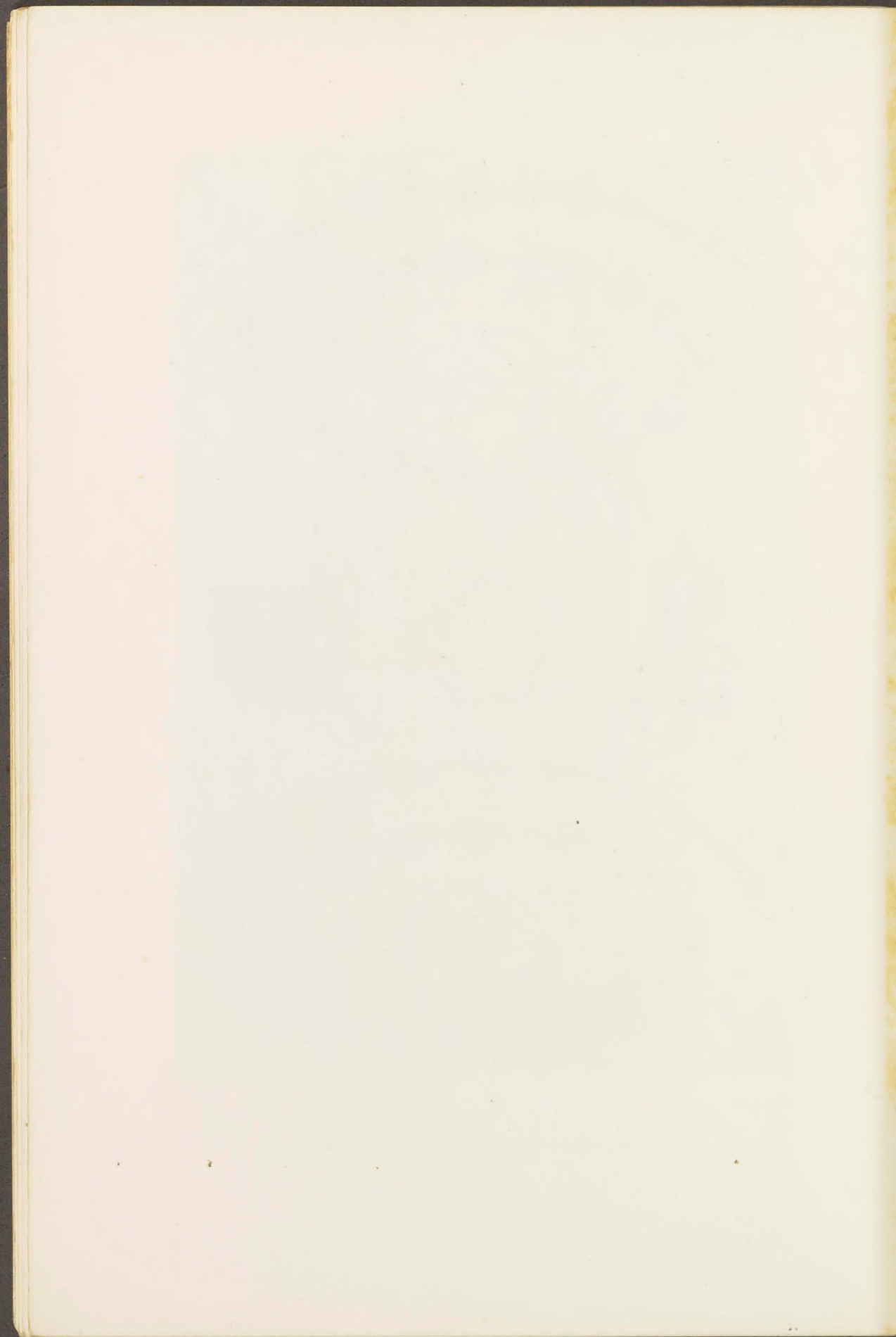


BROOCH IN THE FORM OF A PEDIMENT



Plate IV

NECKLACES AND EARRINGS, ROMAN PERIOD



## PINS

**P**INS with long single shaft and ornamental head were used to fasten the garments, and served as hair ornaments, too. Women wearing the

Age. The archaic Etruscan example, No. 95 (right) (Case A), has a pattern of coarse granules; No. 95 (left) (Case G) has a head in the shape of a

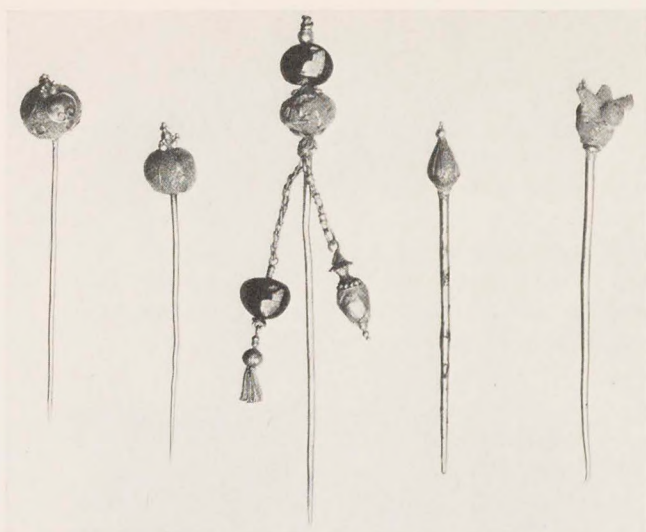


DETAIL FROM THE FRANÇOIS VASE

Furtwängler and Reichhold, *Griechische Vasenmalerei*, I, pls. 1 and 2

peplos fastened at the shoulder with pins are shown in a drawing from the François vase reproduced on this page. A stout silver pin from Cyprus, No. 96 (Case F), with head lobed in imitation of a distaff, dates from the late Bronze

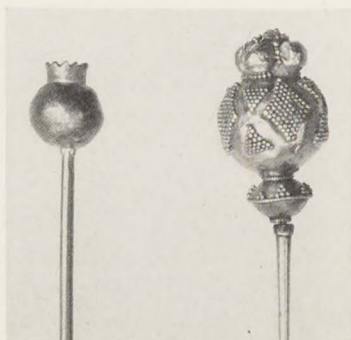
pomegranate. Etruscan pins of various periods are shown in No. 93 (Case A). The head of a pin, of which the shaft is missing, in the form of a Victory holding shield and spear, No. 94 (Case L), is of solid gold, careful Roman work.



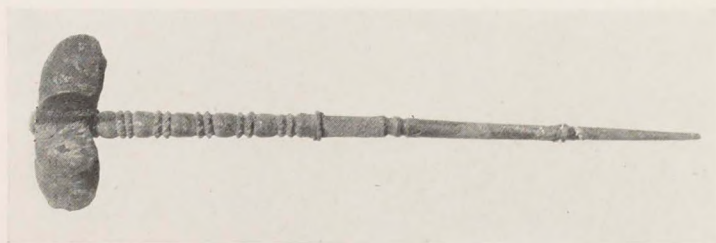
93



94



95



96

PINS AND PIN HEADS

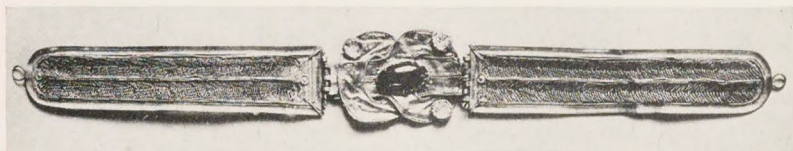
## DIADEMS AND GARLANDS

**D**IADEMS were used throughout classical times. Garlands were also employed from early Greek to late Roman times, being conferred by the state as a mark of honor or worn in religious processions. They were also employed for funeral purposes, placed on the brow of the dead in token of his victory in the battle of life, a scholiast remarks. These are made of thin gold cut and pressed to resemble leaves, and formed into wreaths with wires for stems. A detail of a diadem from a tomb-find at Madytos on the Hellespont, No. 97 (Case M), has a design of Dionysos and Ariadne, with attendants making music. The design is applied by stamping, and the figures at the

sides are repeated, an economy which we may attribute to its use as a funerary piece. No. 98 (Case M) is the frontal part of a diadem of openwork, set with a carbuncle in accordance with Hellenistic taste. Rings at the ends enabled the wearer to tie it on. The rosette, No. 99 (Case M), may have been part of a diadem. It is of pale gold, from Rhodes, dating from about the seventh century B.C. Each petal is outlined with a double row of granules, and has a rosette of seven petals surmounted by a still smaller rosette. In the center is a griffin's head in the round. No. 100 (Case L) is a garland of the Roman Imperial period, of course greatly reduced in size.



97



98



99



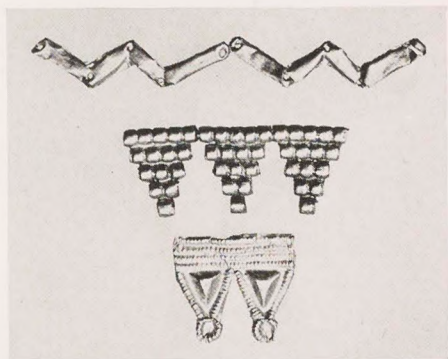
100

DIADEMS, ORNAMENT FROM A DIADEM (?), AND WREATH

## ORNAMENTS TO BE SEWN TO CLOTHING

THE custom of sewing gold ornaments to the clothing was common among the luxurious Asiatics, the epithet "gold-tunicked" being applied to the Lydians. The Greeks, Etruscans, and Romans also followed this practice. A quantity of these ornaments have been found in South Russia, a region where Greek culture came in contact with

tomer. Minute rings are soldered to the backs, so that the thread for attachment might be invisible. Among the objects from a fourth-century tomb-find at Madytos in Case M are a series of rosettes, No. 105, which were probably attached to a garment or hair ornament. The petals, pistils, and stamens are fashioned of thin gold and soldered together



101

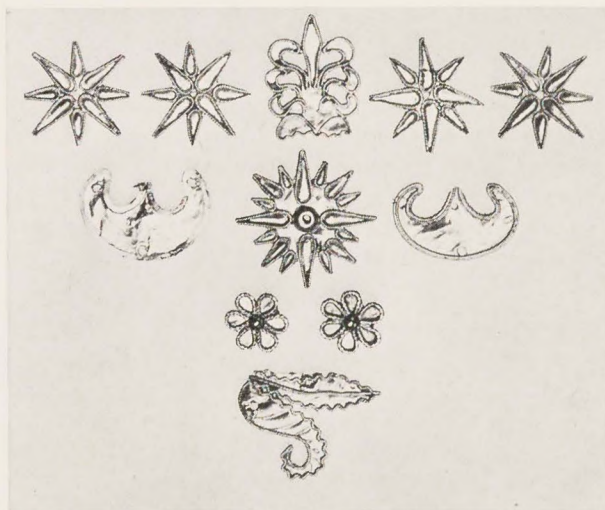
ORNAMENTS TO BE SEWN TO CLOTHING

Scythian. A series of ornaments from this part of the world is shown in No. 102 (Case M). They are made by the repoussé process, of relatively heavy gold. The animal figures are finely observed, even the claws of the griffin being carefully indicated. Of Greek fifth- to fourth-century workmanship, they were made for the Scythian trade; the reindeer, not a native of Greece, was designed for the taste of a foreign cus-

to form somewhat naturalistic rosettes. The series of elektron masks, No. 104 (Case L), with holes for attachment, are said to be from Kertch and date from about the fourth century B.C. Another series of delicate conventional patterns, No. 103 (Case A), dates from the eighth to seventh century B.C. Examples of coarse workmanship, of the Roman period, said to be from Kertch, are shown in Case L (No. 101).



102



103



104



105

ORNAMENTS TO BE SEWN TO CLOTHING

## RINGS

**R**INGS in ancient times were not regarded solely as ornaments, for the intaglios in the bezels were used as seals. The gem collection, shown in the various classical rooms, contains a great variety of these intaglios, many of which have now been separated from their rings. The Greeks of the best period made free use of signet rings, but were not much given to wearing

the period is full of references to the prevalent bad taste in this regard. Rings are of four chief types: (1) swivel rings, (2) rings with fixed metal bezels, (3) rings with inset stones, (4) rings for purely decorative use. The stones most in use were the colored quartzes; glass paste was employed for engraved gems by those whose means were limited.



106

SIGNET RING, AND IMPRESSION

them for personal adornment, if we may judge by the absence of rings on sculptured and painted representations. Until the middle of the fourth century B.C., purely ornamental examples are rare; about this time rings began to decline in quality, and were sometimes used for purposes of display. Aristophanes in *The Clouds* (produced in 423 B.C.) refers slightlyingly to the Sophists who bedeck their hands with signet rings. In the Hellenistic period lavish use was made of unengraved stones, and large rings of glass, gilt-bronze, or other cheap materials occur. The Romans under the Empire loaded their hands with rings, and the literature of

### I. SWIVEL RINGS

In rings of this type the stone is commonly of scarab or scaraboid shape, and is either pierced lengthwise and strung on a wire, or set in a box, which is pivoted to the hoop at each end. The latter method is employed in the setting of the fine archaic agate with Eros flying off with a girl, No. 111 (Case B, Fourth Classical Room). Shown near it is No. 108, a silver ring with thick rounded hoop tapering toward the bezel, with a chalcedony gem pierced and strung on with a wire. A representation of Hades and Persephone is engraved on the stone, in the style of about 460 B.C. No. 110, in the same

## THE METROPOLITAN MUSEUM OF ART

case, of the first half of the fifth century B.C., shows a different mode of attaching the stone. A wire passes through the stone and through the flattened tips of the hoop, round which it is twisted at each end. The stone has two lions, one carved in the round, the other in intaglio. No. 109 (Case C in the Sixth Classical Room) has a banded agate similarly mounted. Case H in the Fifth Classical Room contains several rings.

### 2. RINGS WITH FIXED METAL BEZELS

Rings entirely of metal, with engraved designs on the bezel, form a fairly numerous class. A fine series of these rings, Nos. 115-120 (reproduced here about twice their size), is shown in Case M. The last is of silver, the rest of gold, and all may be dated in the fifth to fourth century B.C. The engraved designs, in the order in which they are shown, are as follows: woman, dancer, Aphrodite and Eros, woman with mirror, dancer, maenad with thyrsos. No. 106, which has a disk-shaped bezel, shows a woman burning incense. No. 107 is a drawing, enlarged, of the design on a gold scarab which was perhaps broken from a ring. Eros is seen offering a bunch of grapes to a goose. These intaglio figures are worked with extreme care, and some of them are of great artistic merit.

### 3. RINGS WITH INSET STONES

Rings with inset stones, with or without engraved designs, became usual in Hellenistic times. An Etruscan ring of the fourth to third century B.C., No. 112 (Case C of the Sixth Classical Room), has a thick, rounded hoop, with large, convex bezel covered with embossed patterns. It is set with a banded agate, on which the figure of a satyr is engraved. No. 113 (Case B in the Seventh Classical Room) is stirrup-shaped, of gilt-bronze, with a figure of Aphrodite. Imitations of this shape are Nos. 122 and 121, one of glass, with blue glass paste setting, the other of rock crystal. Nos. 125-127 are Roman rings, set with unengraved stones.

### 4. DECORATIVE RINGS

Rings made for ornament only were used throughout classical times, though rarely in the earlier period of Greek art. A favorite form was that of the coiled serpent; rings with unengraved stones or pastes also served no useful purpose. A serpent in several coils forms the ring from Madytos, of the fourth century B.C., No. 114 (Case M). Nos. 123, 124, 129 are Roman variations of the serpent type. No. 128 has the appearance of three rings together, and was apparently made for funerary use. Decorative rings in Roman times had many forms, not all represented in our collection.

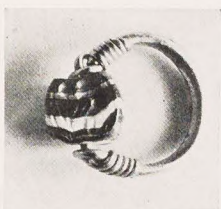


107

GOLD SCARAB  
PROBABLY BROKEN  
FROM A RING



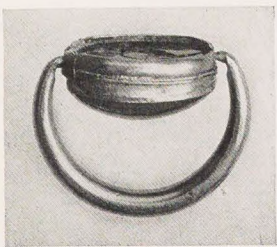
108



109



110



111



# SWIVEL RINGS



112



113



114

RINGS WITH INSET GEMS, NOS. 112 AND 113  
RING IN THE FORM OF A SERPENT, NO. 114



115



116



117



118



119



120

RINGS ENTIRELY OF GOLD OR SILVER, WITH ENGRAVED DESIGNS ON THE BEZELS



121



122

RINGS OF QUARTZ AND GLASS



123



124



125



126



127



128



129

RINGS IN SERPENT FORM, NOS. 123, 124, 129

RINGS WITH INSET STONES, NOS. 125-127

FUNERARY RING, NO. 128

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